Shared Grief – Martine Jacobs

Grief is universal. Whether it is the destruction of the Twin Towers in New York, or the devastation of Hiroshima and Nagasaki, individual sorrow resonates with the same depth across cultures and times. Dutch artist Martine Jacobs explored this timeless theme through her *Shared Grief* series, created in 2002. Her work connects Ground Zero with historical tragedies, reminding us that loss and mourning are part of a shared human experience.

Shared Grief I (2002)

Shared Grief 2002 (gedeeld verdriet, New York of Hiroshima verdriet is overal het zelfde)

A bold composition where vibrant reds and greens clash with the somber silhouettes of ruined structures. The work juxtaposes modern architectural fragments with symbolic destruction, evoking New York as well as Hiroshima. The silhouettes in the foreground place the viewer directly in the space of collective memory.

Shared Grief II (2002)

Shared Grief 2002 (gedeeld verdriet New York of Nagasaki verdriet is overal het zelfde)

Dominated by a fiery red sky above stark blue and black ruins, this pastel reflects Nagasaki's devastation. The twin-like vertical shapes recall the fallen towers, suggesting how catastrophe transcends geography and history. The grief of one city becomes the grief of all humanity.

Shared Grief – Pastel on Paper

A softer rendering in pastel, showing abstracted architectural forms. The impression is more ethereal, suggesting memory rather than direct vision, as if grief itself dissolves sharp lines into mist and shadow.

Shared Grief – Pastel on Canvas

A vivid and monumental work that blends saturated colors with sharp silhouettes. The upward forms echo the Twin Towers, while surrounding colors symbolize both chaos and resilience. Framed in simplicity, the canvas asserts grief as both a personal and collective monument.

Archival Context

These archival screenshots document the *Shared Grief* series as it appeared online in the early 2000s, demonstrating its digital presence and the way it reached international audiences before the rise of social media.

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